

THE METROPOLITAN MUSEUM OF ART



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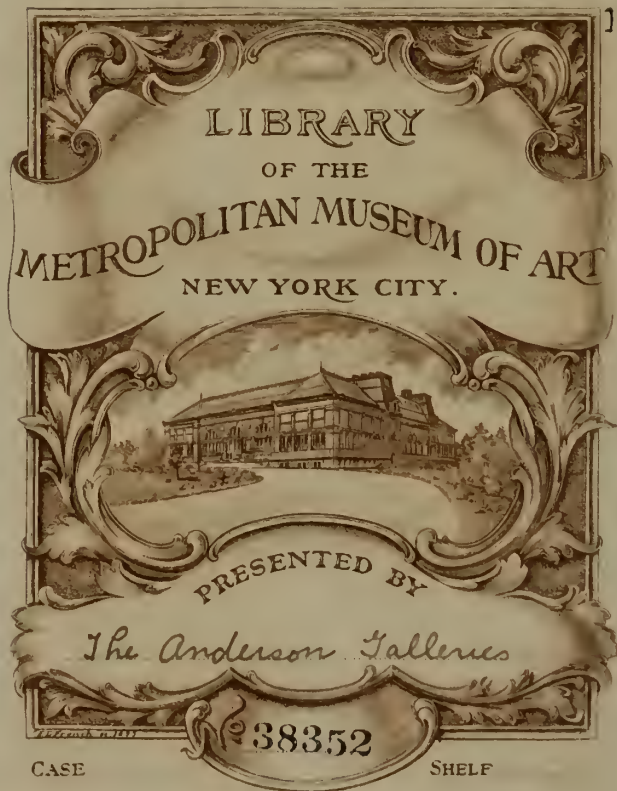


The Anderson galleries

119.8

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1909-10



Painter-Etchings, Drawings and other Art Property

OF THE LATE

Otto H. Bacher

OF LAWRENCE PARK, N. Y.

INCLUDING

MANY RARE AND UNPUBLISHED PLATES OF HIS OWN WORK AND OTHERS
INSCRIBED TO HIM BY FRANK DUVEINECK, T. M. WENDEL, ROBERT BLUM
AND THE YOUNGER GROUP OF BACHER'S CO-WORKERS IN VENICE;
A NUMBER OF FINE PLATES OF S. L. WENBAN,
AND MR. BACHER'S REMARKABLE COLLECTION
OF ITEMS ASSOCIATED WITH

James McNeill Whistler

INCLUDING

SOME EXCESSIVELY RARE STATES OF THE VENICE PLATES, THE LETTERS
FROM WHISTLER WHICH WERE SUPPRESSED AFTER THE FIRST EDITION OF
MR. BACHER'S BOOK, *With Whistler in Venice*; LITHOGRAPHS
WHICH WERE SELECTED BY THOMAS R. WAY, A PENCIL
SKETCH OF VENICE BY MOONLIGHT MADE
IN COMPANY WITH BACHER, BOOKS AND
PAMPHLETS RELATING TO WHISTLER,
AND OTHER SIMILAR ITEMS.

EACH STAMPED WITH MR. BACHER'S JAPANESE MONOGRAM

TO BE SOLD

WEDNESDAY EVENING, MARCH 2, 1910

BEGINNING AT 8.15 O'CLOCK

ON EXHIBITION FROM SATURDAY, FEBRUARY 26TH, 10 A.M. TO 5.30 P.M.

The Anderson Auction Company

12 EAST 46TH STREET, NEW YORK

TELEPHONE, MURRAY HILL 120

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2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final.
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7. Autograph Letters, Documents, and Manuscripts are sold as they are **without recourse.** The utmost care is taken to authenticate and correctly describe items of this character, but this Company will not be responsible for errors, omissions, or defects of any kind.
8. **Bids.** We make no charge for executing orders for our customers. We use all bids competitively and buy at the lowest price permitted by other bids.

Material on Exhibition three days before the sale

Priced copy of this Catalogue may be secured for 50 cents.

PREFACE.

OTTO H. BACHER was born in Cleveland, O., in 1856.

He died in Bronxville, N. Y., in 1909. He began his art career at sixteen as a student, leaving Cleveland in 1878 for study in Europe. After a brief sojourn in Munich, he went to Venice, where he became one of "Duveneck's band of pupils," so many of whom, including Bacher himself, later won distinction and honors at home and abroad. This is not the place to speak of Bacher's paintings. They may be found in famous collections, though during the later years of his life the state of his health precluded that activity which might have made him better known to the public at large. They form an important contribution to the art of his country. But highly esteemed though they have always been, it was as an etcher that he first became famous. He was little more than a boy when his Danube series [Nos. 42-47] caused European critics to regard him as a remarkable etcher and rank him among the masters. Directors of Continental museums secured his prints for their collections. More popular recognition he gained in 1881 when there was held in London the first exhibition of what subsequently became the Society of Painter Etchers. The foremost men of England and the Continent sent their work to it, Seymour Haden, Richeton, Buhot, L'Hermitte, Greux, Meissonier, Legros, Haig, Tissot, Duveneck, Herkomer, Poynter, Alma Tadema, and others. Bacher was represented by seventeen of the Venice series, of which the "Canal of the Guidecca" [No. 18] became the property of the Society. Whistler, by reason of one of his usual quarrels, disapproved of the Society and, indeed, wrote to Bacher that he would be sorry to see his "pet pupil" do anything to make the exhibition a success [see Whistler's letter No. 168]. Next to his own he most admired Bacher's etchings. The request from the Master came too late, Bacher having already sent his work to London. In point of fact, the etchings of the young American made a positive sensation. The European as well as the British papers and art journals were full of the warmest praise. From the most conservative of the Old World critics came such words as these:

"Mr. Bacher has learned, more than any other recent etcher with whose work we are acquainted, to catch the style and spirit of Meryon in the treatment of buildings,"

and, again:

"Among the contributions of very high character may be mentioned first the fine and interesting series of etchings of Venice by Mr. Otto Bacher. To the artist their especial value consists in the fact that they are pure etchings in regard to the style."

The London *Times* said:

"Those who are familiar with Mr. Whistler's method of etching will at once recognize that in Mr. Bacher he has found a most formidable rival. For not only is the technique excessively similar, but it is practiced with the same perfect mastery over the material which marks the older American artist's work, and has, moreover, qualities of color and depth which are very considerable. Comparing these etchings with the series of Venice, executed by Mr. Whistler for the Fine Arts Society, it is surprising to see how the same faults and excellences prevail in each. * * * In artistic composition and general effect there is little to choose, while in some of these etchings, such as that of 'Venice—Evening,' and 'Canal of Guidecca,' there is a feeling of quiet poetry which we cannot find in Mr. Whistler's work. On the whole this series is a very interesting one and possessed of great merit."

This, coming after his earlier success with the Danube series in 1879, definitely established his right to rank among the leaders. Collectors were alive to the importance and value of his work, and his position thenceforth was secure. No technical description of his art and methods is necessary. In this catalogue will be found enough specimens to prove how well justified his reputation is. His own personal relations with Whistler and others gave to Bacher a place unique as well as interesting. He himself has told about them in his book, "With Whistler in Venice," [no. 155] a work that no admirer of either Whistler or Bacher can afford to neglect if he would learn of the older man's methods of work and artistic creed, as well as of the regard in which Whistler held his favorite pupil. There is scarcely a number in this catalogue that has not a "history," some personal note that makes it of more than merely artistic interest and value. And if Seymour Haden once said that he would rather lose his Rembrandts than his Whistlers from his collection of etchings, so more than one artist has said that he would think less of his own collection if it did not contain specimens of Bacher's work.

No one realizes more clearly than I how inadequate is this preface. My defence is not that I could not praise Bacher enough, but that as an intimate friend, for twenty-five years, I have feared to overpraise. I share the opinion of his brother-artists in ranking him among the great etchers of the world; as an American second only to Whistler. Modest, unassuming, quixotically honest, temperamentally averse to self-advertisement, he never allowed himself to become a popular "fad." He did better than win fame—he deserved it.

EDWIN LEFEVRE.

Painter-Etchings, Drawings and other
Art Property

OF THE LATE

Otto H. Bacher

OF LAWRENCE PARK, N. Y.

N. B.—Each item is stamped with Mr. Bacher's red Japanese monogram.

ALDEGREVER (H.)

1. LASCIVIA. B. 127.

Original impression, 1552. Slightly time-stained.

ARMSTRONG (MISS).

An American etcher, living in Paris, who is doing most creditable work.

2. GRACE BEFORE MEAT.

Printed in brown ink.

A peasant family seated around the supper table waiting for grace. The light comes from a lantern hanging by a mantel; its reflection on the wooden table and the dishes is very finely rendered.

3. GIRL KNITTING BY THE WINDOW.

Printed in brown ink.

A French peasant girl sits knitting by an open window through which can be seen a village. She is smiling slightly. VERY FINE AND SCARCE.

4. GIRL PEELING APPLES.

Printed in brown ink. VERY SCARCE.

A French peasant girl with her feet on a low wooden stool is peeling apples which she holds in a woven tray on her lap. FINE IMPRESSION.

BACHER (OTTO H.)

5. INTERIOR OF ST. MARK'S, VENICE.

Folio etching on Japan paper, mounted on linen on a stretcher, AND PAINTED IN WATER-COLORS BY MR. BACHER HIMSELF. 25 x 16 in.

COPY SHOWING THE ARTIST AS BOTH PAINTER AND ETCHER. Plate destroyed.

"A powerful etching, one of the very best ever produced by an American Artist...Meissonier was painting in St. Mark's at the same time, and Mr. Bacher is indebted to him for much friendly aid and counsel in the course of the work."—FR. KEPPEL.

[See Illustration. By courtesy of Fr. Keppel & Co.]

6. GRAND CANAL, VENICE.

Folio etching.

SIGNED REMARQUE PROOF ON JAPAN PAPER.

Looking across the Grand Canal from the church of S. Maria de Salute.

7. DESDEMONA'S PALACE, VENICE.

The Large Plate.

Stamped proof on Japan paper, printed in brown ink.

8. MILAN CATHEDRAL.

Large folio etching.

TRIAL PROOF on Japan paper, with remarque. UNPUBLISHED.

9. ITALIAN SEAPORT.

Large reproductive etching, after Ranger.

Proof on Japan paper on which is pencilled "Copy from Ranger."

10. LANDSCAPE, with pollard willows and cottage.

Large reproductive etching, after Ranger.

SIGNED PROOF ON JAPAN PAPER on which is pencilled "Copy from Ranger."

11. CHURCH OF THE HOLY SEPULCHRE, JERUSALEM.

Signed remarque proof on Japan paper. UNPUBLISHED.



NO. 5: INTERIOR ST. MARKS, VENICE.

The Venice Series.

12. PALAZZO CASA D'ORO, VENICE.

SIGNED ARTIST'S PROOF on India paper.

13. LOOKING TOWARD THE SALUTE, VENICE.

A distant view of Venice, many Gondolas here and there on the Adriatic. SIGNED ARTIST'S PROOF on India paper, with etched signature.

"The bathing ground where Whistler practised diving."—BACHER.

14. THREE SHIPS, VENICE.

SIGNED PROOF ON INDIA PAPER. Reproduced as the frontispiece of Mr. Bacher's book "*With Whistler in Venice.*"

"A view from Whistler's window."—BACHER.

SUPERB IMPRESSION of a very beautiful print.

[See Frontispiece. By courtesy of The Century Company.]

15. PONTE DEL PISTOR.

FIRST STATE. Proof of a plate from which very few impressions were taken. The boatman standing upright.

"A favorite spot of Whistler's."—BACHER.

16. PONTE DEL PISTOR.

SIGNED ARTIST'S PROOF printed in green ink on Japan paper of the SECOND STATE OF THE PLATE. The man in the boat to the left has begun to pole it along. SUPERB IMPRESSION.

Bacher reports Whistler's saying when he joined him while at work on the above: "This is a good subject. When you find one like this you should not do it but come and tell Whistler."

17. TWO BOATS, VENICE.

Proof of fourth state PRINTED BY MAUD WHISTLER ON JAPAN PAPER. VERY RARE. In the lower margin Mrs. Whistler has pencilled her monogram.

"Madame Whistler printed this etching upon my press, Whistler was present while printing was in progress."—BACHER.

18. GUIDECCA CANAL, VENICE. UNLOADING A STEAMER.

SIGNED TRIAL PROOF ON DUTCH PAPER, a small piece cut from bottom margin.

19. PONTE TOLANTINI, VENICE.

SIGNED INDIA PROOF. The title "Ponte Tolantini" written by Mr. Bacher across his red stamp.

20. BEAD STRINGERS, VENICE.
SIGNED ARTIST'S PROOF on Van Guelder paper, 1882.
With untrimmed margins. FINE IMPRESSION.
21. LACE MAKERS, VENICE.
SIGNED ARTIST'S PROOF ON JAPAN PAPER. Fine impression.
22. BRIDGE OF SIGHS, VENICE.
Artist's trial proof from the FIRST PLATE OF WHICH
VERY FEW WERE PRINTED. On Dutch paper.
23. BRIDGE OF SIGHS, VENICE.
THE SECOND PLATE. Early TRIAL PROOF. "Bridge
of Sighs, Second plate," pencilled on the margin
by Mr. Bacher.
24. THE RIALTO, VENICE.
SIGNED ARTIST'S PROOF, WITH UNTRIMMED MARGINS.
Very fine impression.
25. A CORNER OF ST. MARK'S.
Signed artist's proof on Japan paper.
A woman kneeling before the statue of the Virgin.
26. SAN VIO, VENICE.
Signed artist's proof on Japan paper.
A fountain in the square at which a number of
women have gathered.
27. CASTELLO QUARTER, RIVA.
Signed artist's proof on INDIA PAPER.
"From near the Casa Jankovitz, where Whistler lodged."—
BACHER.
28. SAILING BOATS, VENICE.
Signed artist's proof on India paper.
29. GONDOLAS ON THE GRAND CANAL, VENICE.
Signed artist's proof on Japan paper.
30. MOONLIGHT, VENICE.
EARLY STATE. Signed artist's proof on India paper.
31. VENICE, Canal, sidewalk and bridge, with many figures.
Signed artist's proof on India paper.
32. THE LIDO, VENICE.
A great stretch of coast and sea, with etched signature and "Lido, Oct. 21, '80."
SIGNED ARTIST'S PROOF ON INDIA PAPER.
33. A CANAL IN VENICE.
SIGNED ARTIST'S PROOF ON INDIA PAPER.
34. LAVANDERIA, VENICE.
ARTIST'S PROOF ON HOLLAND PAPER, with a pencilled "very good" by Mr. Bacher in the margin relating to the impression.

35. ENTRANCE, GRAND CANAL, VENICE.

ARTIST'S PROOF, with the title and "No. 2" pencilled in the margin by Mr. Bacher.

36. VENICE MODELS.

Heads of two Girls on one plate.

DRYPOINT UNPUBLISHED.

37. PONTE VECCHIO, FLORENCE.

THIRD PROOF FROM A PLATE NEVER OFFERED FOR SALE.

Signed impression on India paper. One small boat with man in the foreground, and the River can be seen between the piles of the bridge.

38. PONTE VECCHIO, FLORENCE.

SIGNED PROOF ON INDIA PAPER of the altered plate, with four figures on the bridge in foreground, three leaning on the parapet. Mr. Bacher has pencilled a large "Otto" on the margin.

39. OLD MARKET PLACE, FLORENCE.

SIGNED ARTIST'S PROOF ON INDIA PAPER.

An interesting plate marked "güt" by the artist and with three lines of directions (in ink) to the printers written in German on the margin.

40. CHIOGGIA.

SIGNED ARTIST'S PROOF ON INDIA PAPER.

Fine impression.

41. NET MAKERS, CHIOGGIA.

SIGNED ARTIST'S PROOF ON JAPAN PAPER.

Finely printed.

The Danube Set.

ETCHED BY MR. BACHER DIRECT FROM NATURE IN THE ACID.

42. GAUBE: Aug. 11, 1879.

STAMPED ARTIST'S PROOF on unmounted India paper, with untrimmed margins. A few acid spots in upper corner.

An immense crane on the river for unloading boats is near a group of houses, bridge and figures in the background.

43. REGENSBURG, OLD BRIDGE.

INDIA PROOF STAMPED BY THE ARTIST.

"Etching on the Danube drawn from quick flowing (water)"—*Artist's note on margin.*

44. SUTZBACH, STONE BRIDGE.

Artist's stamped proof on India paper, with untrimmed margins.

45. **UNTER SCHLIESHEIM.**

SIGNED ARTIST'S PROOF on Dutch paper, with untrimmed margins on which is a pencilled note by the artist relating to the locality "Near Munich, etc."

46. **OLD MILL ON THE DANUBE.**

SIGNED ARTIST'S PROOF on India paper.

47. **FOOTBRIDGE.**

ARTIST'S PROOF on Japan paper, with etched signature and date Oct. 7, 1879. Untrimmed margins.

Unpublished Plates of Still Life.

48. **STILL LIFE: TANAGRA FIGURINES.**

Group of three figures.

ARTIST'S PROOF, WITH HIS RED STAMP.

This and two following still life groups have never been offered for sale.

49. **STILL LIFE: Bronze group.**

Artist's proof on Japan paper. A difficult piece of etching finely executed.

50. **STILL LIFE: Carved Ivory, Glass and Bronze.**

ARTIST'S PROOF on ribbed paper. A glass teapot wonderfully executed, through which can be seen the old bronze cup back of it.

51. **BOOKPLATE.** Allegorical design of Saturn, with quotation underneath from Walton. Impression on thin China paper.

The only design for a bookplate executed by Mr. Bacher. Never offered for sale.

52. **ON THE BRONX.**

A proof on uncut paper.

NEVER OFFERED FOR SALE.

Water Colors by Bacher.

53. **AN ITALIAN BEGGAR.**

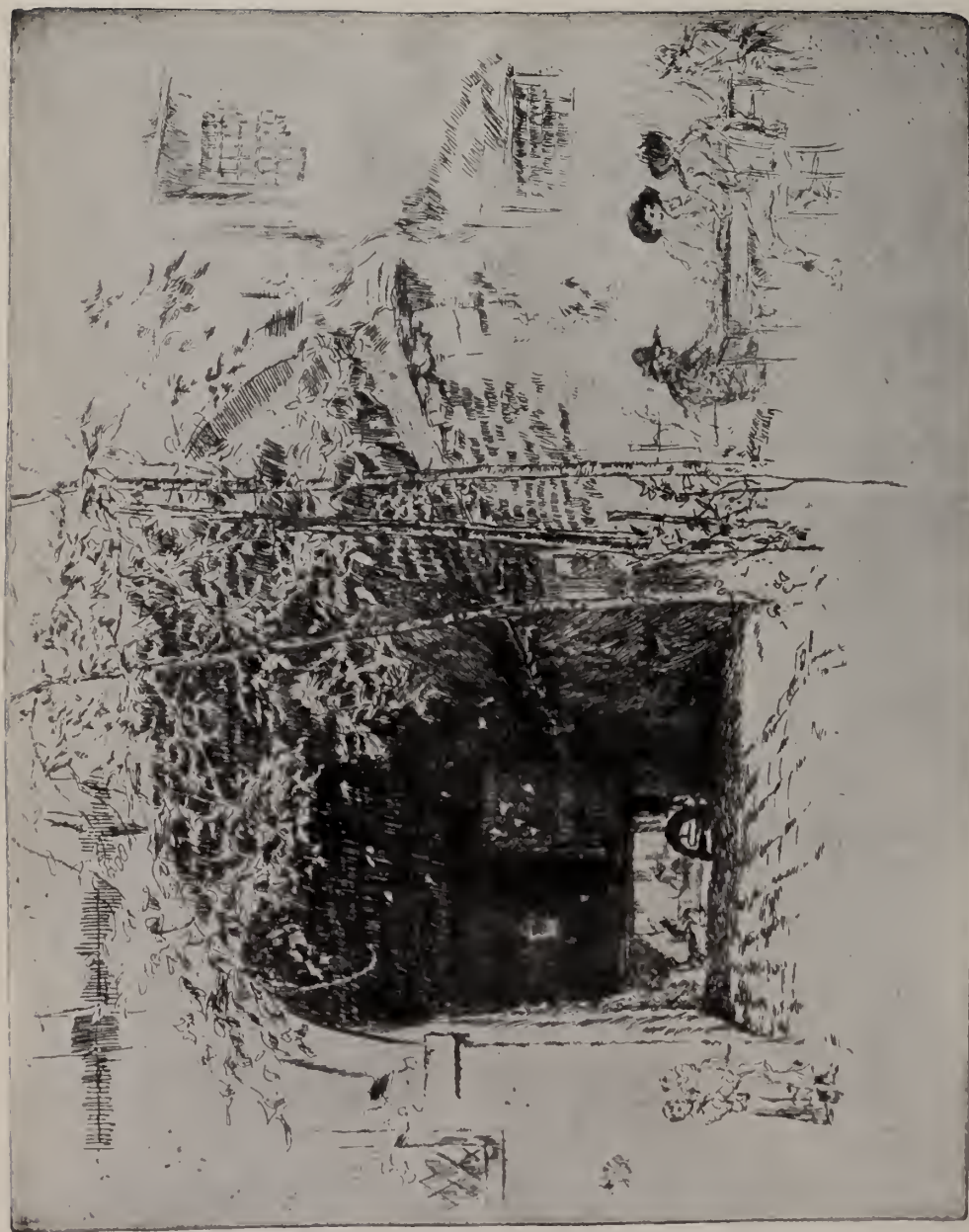
Water color study, signed (pencil).

13 x 9½ inches. In mat.

54. **VENETIAN CANAL, WITH BRIDGE.**

Water color study, signed (pencil).

10 x 13 inches.



NO. 176: THE TRAGHETTO. [EARLY TRIAL PROOF FROM THE SECOND PLATE.]

BASTIEN-LEPAGE (J.—French Artist).

55. A NUDE FIGURE KNEELING. Study in pencil.

SIGNED IN INK BY BASTIEN-LEPAGE and with the stamp of the "Société des Beaux Arts," Paris. 9 x 11 in.

This drawing was bought by Mr. Bacher at the sale of the effects of Bastien-Lepage.

56. RETOUR DES CHAMPS. Etching.

Peasant woman with hay fork returning from the fields. With etched signature, "Bastien-Lepage."

Printed by Cadart. FINE IMPRESSION.

BEGA (CORNELIS).

57. MAN with hat over his eyes and cloak. 32mo. Bl. 18.

Etchings by Robert Blum.

BLUM (ROBERT).

58. STREET THEATRE SCENE. ENGLAND.

ON JAPAN PAPER.

Rare etching by Robert Blum. The street crowd in front of the Theatre is particularly well executed, especially the group in the foreground.

59. ROBERT BLUM. Portrait of the Artist.

Head in profile (his own portrait), ON JAPAN PAPER. Powerfully etched by himself.

Said to be a splendid likeness. It does not detract from the etching to note the print of the artist's thumb and finger at the side.

Water-Colors by Robert Blum.

60. VENETIAN BEAD STRINGERS.

Study in water-colors, $10\frac{1}{2}$ x 10 in.

Eight women seated in a group, the pencilled outlines filled with a suggestion of color.

61. GONDOLAS ON A CANAL IN VENICE.

Study in water-colors, 13 x $9\frac{1}{2}$ in.

Three gondolas sweeping gently forward, in the background suggestion of masts and a shore.

COROT (CAMILLE).

Corot only etched fourteen plates.

62. SOUVENIR D'ITALIE.

On heavy ribbed paper.

FINE IMPRESSION OF A BEAUTIFUL PRINT.

63. ENVIRONS DE ROME.

Drypoint, printed by Cadart.

VERY RARE. PRINT ON INDIA.

DAUBIGNY (CH. F.)

"Daubigny possessed a modesty which prevented his foreseeing the value which his least production would some day command."

64. CROWS IN AN ORCHARD. H. 110.

Drypoint, with etched signature. 1867.

On Van Guelder paper.

65. DEPARTURE OF THE SWALLOWS. H. 29.

Impression on India paper.

VERY RARE PRINT.

DELATRE (AUGUST).

Who printed many etchings for Whistler and other artists.

66. LANDSCAPE AT TWILIGHT.

Drypoint, 1873.

DUVENECK (FRANK).

"Versatile to a degree both as painter and etcher. Much of his best work has been done in Italy."

67. DUCAL PALACE, RIVA.

FIRST STATE. Rare.

This and the following plates of the Riva were the ones over which there was a controversy as to whether or not the plate was the work of Whistler.

68. DUCAL PALACE, RIVA.

Another impression of the FIRST STATE, the plate wiped clean in the foreground.

69. DUCAL PALACE, RIVA.

SECOND STATE. Much additional work on the booth and in the stones of the pier, printed in brown ink. With Mr. Bacher's pencilled "Otto" in the margin.

70. DUCAL PALACE, RIVA.

Fourth State, printed in black ink, with the etched monogram of the artist, ALSO SIGNED BY HIM (in ink).

71. THE SALUTE, VENICE.

Very early trial proof, FROM THE SMALL PLATE, on paper with untrimmed margins. Signed "F. Duveneek" within the plate mark.

Whistler etched both a large and small plate of this same view, which he called "Upright Venice."

72. SALUTE, VENICE.

EARLY TRIAL PROOF FROM THE LARGE PLATE, the sail boat made smaller and two wherries added. Signed "F. D." in pencil. Printed in brown ink.

73. SALUTE, VENICE.

EARLY TRIAL PROOF, PRINTED IN BLACK INK from the large plate on old Venetian paper, [with names and figures in ink on the reverse] signed "Duveneek" in pencil, with pencilled "Otto" in the margin.

74. GRAND CANAL, VENICE.

TRIAL PROOF FROM THE SMALL PLATE PRINTED BY MR. BACHER on Whatman paper. With untrimmed margins.

75. GRAND CANAL, VENICE.

ANOTHER TRIAL PROOF from the small plate.

76. THE GRAND CANAL, VENICE.

The Large Plate. FIRST STATE.

Before the shading on the large boats and the gondola was deepened.

77. THE GRAND CANAL, VENICE.

THE LARGE PLATE. Second State.

Shading on the boats deepened and the sky not cleared up. Marked "F. Duveneek, proof," in pencil.

78. THE GRAND CANAL, VENICE.

The Large Plate. PROOF ON INDIA, with etched monogram "F. D.," and also signed by Duveneek in ink.

79. GRAND CANAL, VENICE.

The Large Plate. SIGNED PROOF ON JAPAN PAPER.

80. ARCHWAY WITH TWO FIGURES, VENICE.

TRIAL PROOF, Drypoint. With "Duveneek" pencilled within the plate mark; "Otto ?" pencilled in the margin.

81. THE RIVA.

One of the artist's EARLY TRIAL PLATES.

Two sailing-boats at the wharf, a line of buildings diminishing up the river where there are two ships.

82. THE RIVA.

EARLY STATE OF THE PLATE, with "Duveneek, Riva plate," in pencil in the margin, before the plate was wiped in the foreground and along the water's edge.

83. THE RIVA.

EARLY PROOF ON DUTCH PAPER, with etched monogram and date 1880, additional lines on the dress of the woman who holds the baby, near the right.

84. THE RIVA.

India proof impression, SIGNED BY DUVENECK in ink. The dress of the child holding her mother's hand near the centre foreground lightened, and additional work on the group of three men beyond.

85. FISHING BOATS AND NETS.

VERY EARLY TRIAL PROOF, before the plate was wiped, signed "Duveneek" in pencil within the plate mark. On Van Guelder paper.

86. FISHING BOATS AND NETS.

ANOTHER EARLY TRIAL PROOF. On Van Guelder paper, the plate wiped in the foreground, and a little more heavily inked. Signed "F. Duveneek" in pencil within the plate mark to the right, underneath which Mr. Bacher has pencilled "Otto 5."

87. DOORWAY, ST. MARK'S.

Children feeding pigeons.

ARTIST'S PROOF, with etched monogram dated 1883, and PENCILLED SIGNATURE.

88. SHIPPING.

TRIAL PROOF, with pencilled "Duveneek" and Mr. Bacher's "Otto 1" pencilled in the margin.

89. LADY COLIN CAMPBELL.

EARLY TRIAL PROOF, probably THE FIRST, before the lower part of the plate and the hands holding the fan were more than indicated.

Lady Colin Campbell was painted by Whistler.

90. LADY COLIN CAMPBELL

SECOND STATE ON Van Guelder paper, the hands loosely clasped in front, holding a fan; the bracelet, which has slipped down, and the necklace of beads around her throat, are now clearly indicated. Mr. Bacher's "Otto" pencilled in the lower margin.

91. PORTRAIT OF FRANK DUVENECK, THE ARTIST.

Etching by Wm. Unger, after the painting by Chase.
INDIA PROOF IMPRESSION.

92. GARLAND (HAMLIN).

Autograph Letter Signed, 1 page, 8vo (N. Y.) Oct. 26, 1897. Fine letter in relation to Henry George and Single Tax.

"Dan Beard told me that you were a single taxer. We are getting up a general meeting to Henry George for next Sunday night and we want a representation of artists there. Can you come and bring others? What is Will Low's feeling—also that of Walter Shirlaw and Simmons—De Forest Brush is in the ranks—or used to be."

HADEN (SIR FRANCIS SEYMOUR).

"The combination of sensitive study and strong expression is wholly fascinating."

93. EGHAM. D. 14. Plate destroyed.

SIGNED PRINT ON WATER-MARKED PAPER.

SUPERB IMPRESSION OF A STATE UNDESCRIBED BY WEDMORE, IN WHICH EIGHT BIRDS MAY BE COUNTED IN THE SKY. The title "Egham" in reversed letters on the right.

94. EGHAM LOCK. D. 15.

FIRST PUBLISHED STATE before signature removed and sky made white.

95. FULHAM. D. 18.

SUPERB IMPRESSION of the Second State, with the Wooden Bridge, and the signature "Fulham S. H."

96. EARLY MORNING, RICHMOND. D. 21. Plate destroyed.

BRILLIANT SIGNED IMPRESSION of the Second State, with "To Dasha" on one of the trees, and "The lark at heaven's gate sings."

"This was actually done at sunrise."—SEYMOUR HADEN.

97. AMSTELODAMUM. D. 37. Plate destroyed.

A scroll, with "Hic Terminus Hæret" and "S. Haden, 1863," and the sky printed in red ink; the subject below in black, with the word "Amstelo-damum" on the right.

98. BATTERSEA REACH. D. 45. Plate destroyed.

The Thames at Battersea, out of Whistler's window.

FIRST STATE: the wherries in mid stream have not been removed, and a ray of light is thrown upon the parapet on the left, only one figure leans on the parapet to the right.

99. KILGAREN CASTLE. D. 58. Plate destroyed.

SIGNED FIRST STATE.

The ruins of Kilgaren Castle on the same river, about which circle innumerable jackdaws.

100. THAMES DITTON WITH A SAIL. D. 64.
Impression on Japan paper, from the reduced plate
(without the inscription), not described in Drake.
101. TWICKENHAM CHURCH. D. 95. Plate destroyed.
Published state, heavily inked.
102. ERITH MARSHES. D. 102. On zinc.
SIGNED IMPRESSION ON TONED PAPER. FIRST and
only state.
To the right the Thames with shipping, on the left
are the marshes with cattle, trees and a farm-
house, a flight of birds extends across the whole of
the sky.
103. A BRIG AT ANCHOR. D. 130. Plate destroyed.
Moonlight, very delicately inked.
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104. HAY (JOHN). AUTOGRAPH LETTER SIGNED, 2 pages,
8vo, Newbury, N. H., Sep. 6, 1904, with envelope.
A friendly, personal letter to Mr. Bacher.
"I thank you for your kind offer about the Whistlers, but I
believe I will not ask you to take the trouble of sending them
to me. There is always a little risk and I am getting old and
blind and listless. I am glad to hear of your continued health
and well-being, and remain with best wishes,
"Faithfully yours John Hay."

KARFTE (—), 1845.

An unknown etcher whose work Mr. Bacher considered very good.

105. ETCHED LANDSCAPE. Cottage at the top of a hill.
RARE PROOF STATE, WITH ETCHED SIGNATURE.

LEGROS (ALPHONSE).

"Among Legros' works will be found great plates, among which is the
portrait of Cardinal Manning."—BERALDI.

106. CARDINAL MANNING. B. 43.
Etched portrait. With signature to the top, at the
right. Fine impression.

LEIBL (W.)

107. HEADS of a Man and Woman.
Two pieces, 16mo, 1874.
An old peasant man and woman, very finely etched.
108. BOY WITH JUG.
Boy wearing a fur cap holds a jug against his breast,
half length. Supposed to be the work of Leibl.

MILLET (J. F.)

"Millet's etchings have absolute originality."—BERALDI.

109. MOTHER FEEDING HER BABY.
Drypoint, 1861. ON INDIA PAPER.

REMBRANDT.

110. DR. FAUSTUS. B. 84.
Original impression (small ink-spot in upper left corner)
With Collector's initials, "J. B.," in ink, on the reverse.
111. LE PERSAN. B. 105.
An old man, full length, with a beard, fur bonnet and feather, a cane in his right hand.
112. PEASANTS TRAVELLING. B. 127.
A man walks, holding a child by the hand, and behind them is a woman, the two latter lightly etched.
113. LANDSCAPE, WITH A COW DRINKING. B. 237.
114. ——— Blanc's reproductions of rare Rembrandt etchings, including the Bridge of Six, the Milkman, the Mill, etc. (6 pieces.)
115. ——— Amand Durand, and other reproductions of rare Rembrandt etchings, mainly landscapes, including the Milkman and one Claude Lorraine heliogravure. Small 4to, etc. (14 pieces.)
116. ——— The Three Trees (Blanc reproduction); Mrs. Cleveland, etched by Rajon; and "Jack Rabbits." (3 pieces.)

Letters of E. C. Stedman.

117. STEDMAN (E. C.). A. L. S., 4 pp. 8vo, N. Y., May 6, 1903, on the Stock Exc. Hist. Company letterhead, of which Mr. Stedman was Ed.-in-Chief, to Mr. Bacher.
A letter to Mr. Bacher, relating to an artist for illustrating Mr. Stelman's "History of the New York Stock Exchange."
"It will give me great pleasure if you feel able to do the sketches for us—if so, I will bring up to the Park on Sunday, a list of the drawings we have in mind & consult with you as to them."
118. ——— A. L. S., 1 p. 8vo, June 11, 1903, on the same subject, a dictated letter covering two more pages.
"Unfortunately I have not been able thus far to discover any pictures of the three things you wanted—the butterwood tree at the site of what is now 70 Wall Street—Corre's Hotel and the Jannetty Buildings—I may be able to get some of the things we want from my friend Mr. Neill's collection."
119. ——— A. L. S., 1 p. 8vo, Bronxville, June 20, 1905, relating to settlement for work on the Book. With envelope directed to Mr. Bacher at "House of the Cartouche," Lawrence Park.

TWACHTMAN (J. H.)

Very rare etchings by the well-known landscape painter.

120. LANDSCAPE near Ridgefield, Conn.
Artist's proof on Dutch paper, with untrimmed margins.
121. WOODED LANDSCAPE, Ridgefield, Conn.
Artist's proof on Dutch paper. Very rare.

VANDERHOOF (CHARLES A.)

122. OLD FERRY HOUSE, New York.
Signed by Vanderhoof and title written on by him.
123. BOAT HOUSE on Long Island Sound.
Signed proof on India paper.
124. AMSTERDAM.
Signed proof on India paper.
125. EVENING. Cottage on a river.
SIGNED PROOF ON INDIA PAPER.
126. SUNSET ON A MARSH, with Ducks.
SIGNED PROOF ON JAPAN PAPER.

VAENN (J.)

127. HEAD OF A MAN with beard, in fur-edged cap and coat.

WATERLOO (A.)

128. MILL, with figures.
Man and dog walking in the foreground.

WENBAN (S. L.)

An Ohio artist who has done most of his work in Munich.

129. BAVARIAN FOREST. Etching. Folio.
A pool in the midst of a great forest, at which two deer have come to drink. SIGNED IN INK.
BRILLIANT PROOF IN DRY POINT. Exhibited in the "Salon."
130. DER BACH IN WINTER.
Landscape. SIGNED PROOF ON JAPAN PAPER.
131. RUSHING BROOK, Der Bach.
Early plain impression on Japan paper. SIGNED.
1887.
132. RUSHING BROOK, Der Bach.
With Retroussage. On Japan paper. SIGNED.



NO. 177: THE MAST. [FINISHED PLATE.]

133. MOONLIGHT.

VERY EARLY TRIAL PROOF. Acid tone, flatly bitten.
SIGNED by the artist.

134. DIE BAUME—"Trees."

EARLY SIGNED PROOF. 1885.

135. POND AND POLLARD WILLOWS.

The large plate. SIGNED PROOF ON JAPAN PAPER.

Water Color Drawings by Wenban.

136. LANDSCAPE: WATER COLORS.

Boat on a lake near shore (study of trees on the reverse). SIGNED 1882. 14 x 11 inches.
Fine impressionistic effect.

137. LANDSCAPE: WATER COLORS.

Study of a cottage at twilight, hill covered with trees at the back. SIGNED. (Study of tree-trunks in water colors on the reverse.) 13 x 8 in.

138. LANDSCAPE: WATER COLORS.

Winding road near a hill at twilight, a village in the distance (study of cottage and trees in water color on the reverse). SIGNED. 17 x 10 in.

Landscapes in Charcoal by S. L. Wenban.

139. "SCHLEISSHEIM," June, 1879. Signed with initials.

This and the following eight lots are studies of landscape in crayon by Wenban made abroad. They are nearly of uniform size, 19 x 12 in.

140. SCHLEISSHEIM, July, 1879. Initials.

141. STORM AT TWILIGHT. Initials.

142. TREES ON A STREAM near a village.

143. VILLAGE WITH CHURCH.

144. LANDSCAPE WITH STREAM AND ONE FIGURE.

145. LANDSCAPE WITH TWO FIGURES.

146. VILLAGE AND CHURCH, WITH THREE FIGURES.

On blue paper.

147. LANDSCAPE.

Signed. A group of trees near a stream.

WENDEL (THEODORE M.)

"An etcher who has a delicate and charming style."

148. DESDEMONA'S PALACE, VENICE.

PROOF ON INDIA PAPER, signed by the artist.

149. ARCHED DOORWAY WITH FIGURES, VENICE.

SIGNED PROOF ON INDIA PAPER.

Two women, one seated at work and a little further in the arch a woman leaning over a washtub.

150. ALLEYWAY IN GEMONA.

SIGNED PROOF ON INDIA PAPER.

A woman leaning over the stone balustrade of the steps at one side is conversing with another seated outside her door across the alley.

151. ALLEYWAY IN GEMONA.

The same Print not quite so heavily inked.

IMPRESSION ON INDIA PAPER, unsigned.

152. STREET WITH FIGURES BY THE SIDE OF A CANAL, VENICE.

VERY EARLY STATE, with untrimmed margins, signed by the artist "Wendel" in pencil.

153. STREET WITH FIGURES ALONG A CANAL, VENICE.

LATER STATE, SIGNED BY THE ARTIST, and with etched signature as well, on India paper.

A water jar and net now appear by the door, there is more work on the shading at the upper end of the street and the single figure there; the lines of the window and doorway have been deepened.

154. STREET WITH FIGURES ALONG A CANAL, VENICE.

Same state as previous number, SIGNED PROOF ON INDIA PAPER.

WHISTLER (JAMES M'NEILL).

Books and Pamphlets Relating to Whistler.

155. BACHER [OTTO H.] With Whistler in Venice. *43 reproductions of rare states of Whistler's etchings and lithographs and of etchings and photographs by Mr. Bacher.* Royal 8vo, half brown cloth and boards, gilt top, uncut. N. Y. 1909

Printed at the De Vinne Press. "The Venetian period in the life of James McNeill Whistler, is, perhaps, the least familiar to his friends, yet a very important one in his career. It was my good fortune to know him intimately during the greater part of it."—*Mr. Bacher's Preface.*

"Whistler occupied a single room with the windows looking towards the Doge's Palace, the Salute, San Giorgio and the whole vista of Venice, surrounded by the most beautiful which Venice could afford."

156. BOSTON CATALOGUE. Etchings, Dry-Points and Lithographs. Memorial Exhibition of the Works of Whistler. Small 4to, wrappers, pp. 33.

Bost. : Copley Society, 1904

Mr. Bacher's copy with his pencilled memoranda. The Exhibition contained 60 lithographs and 235 etchings in various states.

157. BOSTON CATALOGUE. Oil Paintings, Water Colors and Pastels. Memorial Exhibition of the Works of Whistler. Small 4to, wrappers, pp. 24.

Bost. : Copley Society, 1904

Mr. Bacher's copy, on nearly every page of which he has pencilled marginal notes, slight sketches of the paintings, etc.

158. GALLATIN (A. E.). Whistler Notes and Footnotes, and other Memoranda, by A. E. G. *8 plates, some from unpublished sources.* 8vo, half cloth, gilt top, uncut. N. Y. 1907

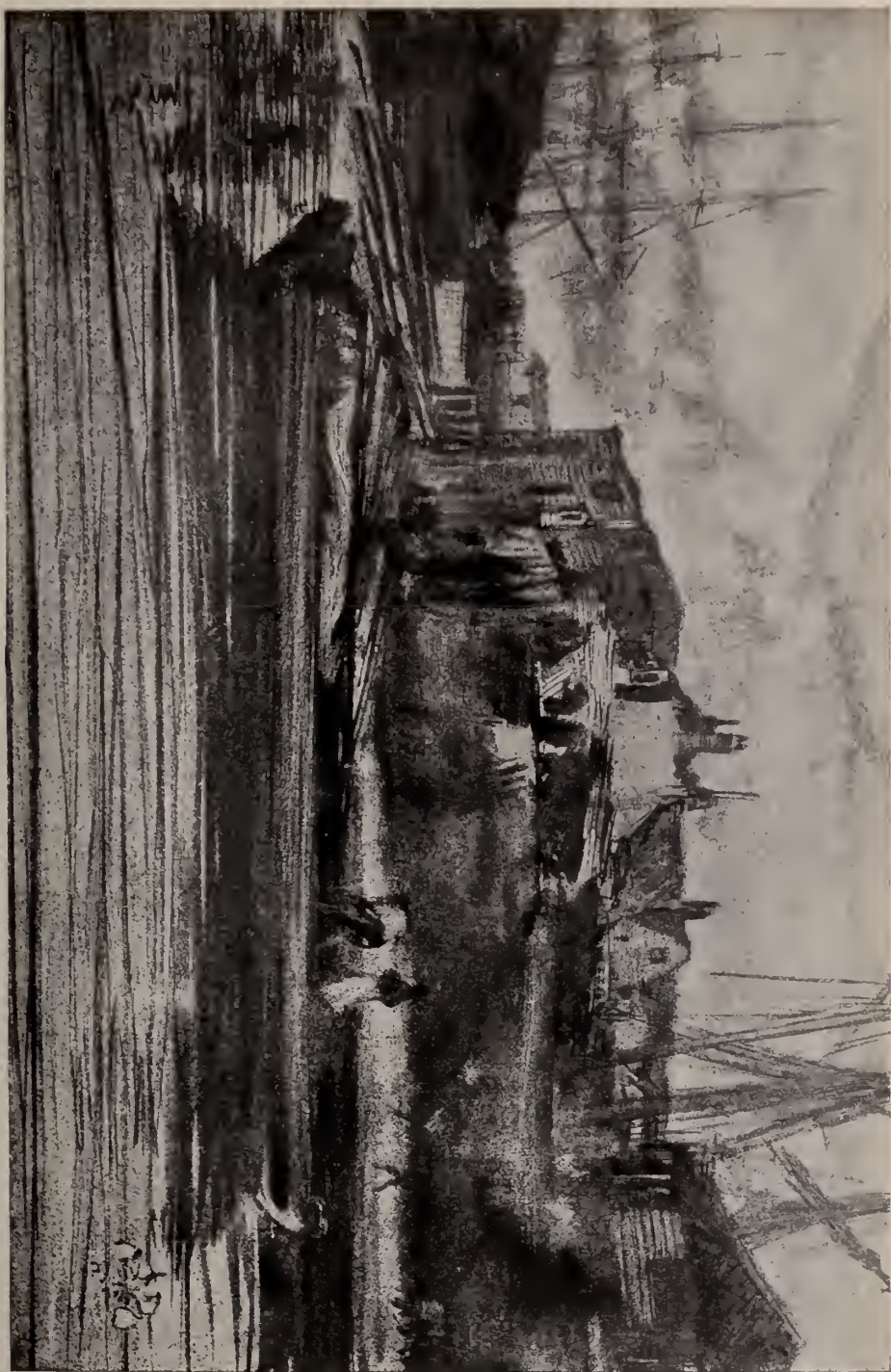
One of only 250 copies with Mr. Bacher's stamp (two different), his autograph on the half-title and some notes on the fly-leaves.

159. HUBBARD (ELBERT). Whistler (Little Journey). *Portrait laid in.* Small 4to, wrappers.

East Aurora, N. Y., 1902

Mr. Bacher's copy. Hubbard states about Whistler: "No man ever hated pretence more" in others Mr. Bacher has added from his own intimate knowledge of the man.

160. GROLIER CLUB CATALOGUE. Etchings and Dry-Points by Whistler, exhibited at the Grolier Club, 1904. (396 lots.) 12mo, wrappers, pp. 72.
N. Y.: De Vinne Press, 1904
Compiled by Mr. Kennedy, and giving detailed descriptions of many of the "states." With Mr. Bacher's pencilled notes.
161. KEPPEL (FREDERICK). One Day with Whistler. *Facsimiles of Whistler's letters.* 16mo, wrappers, pp. 23.
N. Y. 1904
A presentation copy from Mr. Keppel to Mr. Bacher. RARE.
162. WHISTLER (JAMES MCNEILL). Eden vs. Whistler; the Baronet and the Butterfly. Small 4to, boards, cloth back, uncut. N. Y.: R. H. Russell, 1899
Mr. Bacher's copy, with his pencilled comments on the introduction
163. WHISTLER EXHIBITIONS. Etchings and Dry-points (Wunderlich, 1906); Etchings, Drypoints and Drawings, with introduction of Joseph Pennell (two exhibitions, 1904 and 1905). N. Y.: Keppell & Co.; Theobald (Lond.). Collection of Whistler Etchings, 241 examples. N. Y. 1907. (4 pieces.)
Each with some indication of Mr. Bacher's ownership, a pencilled comment, underscoring, etc.
164. WHISTLER CADET DRAWINGS. Illustrated magazine article by Col. Ch. R. Larned; photograph of a wall of the Boston Exhibition; and 9 reproductions of Whistler water-colors, lithographs, etc., some in colors.
165. PORTRAIT OF WHISTLER'S MOTHER.
Photograph of the painting, 9½ x 8 in.
INSCRIBED BY WHISTLER: "*Arrangement in grey & Black. Portrait of the painter's mother. To Otto Bacher. Whistler.*"
FOLLOWED BY THE "butterfly" in ink. Underneath is Bacher's red stamp.
166. NOCTURNAL NOTE: VENICE.
PENCIL DRAWING BY WHISTLER, 5 x 5 in.
"One moonlight evening Whistler and I were walking on the Riva, when we came to a picturesque group of boats which had been moored for the night. 'Have you a pencil and paper?' he asked.
I gave him a pencil and a small piece of paper, which I happened to have with me. He put in the boats with their beautiful dark reflections in the water, delicately indicating the Saluti and the Doge's Palace in the background. With the simplest and fewest lines imaginable he sketched one of the prettiest scenes of Venice.
'Give it to me to-morrow,' he said, as he handed the pencil and paper back to me. In the morning I gave him the sketch, but he returned it, saying: 'I don't want it.'"—*With Whistler in Venice*, by Otto H. Bacher.
THE ABOVE IS THE DRAWING IN QUESTION, on which Mr. Bacher has pencilled "*Nocturnal note by Whistler.*"



Pastel Sketch by Whistler.

167. SOUVENIR OF THE GAIETY: "THE GRASSHOPPER." Pastel by Whistler.

NO. 110 OF THE WHISTLER EXHIBITION, LONDON. The figure on the left with the stick is the CARICATURE OF WHISTLER mentioned on page 17, Pennell's *Life of Whistler*, Vol. I. FROM THE COLLECTION OF SIR WILLIAM EDEN, "The Baronet" of Whistler's "*The Baronet vs. The Butterfly*." [See No. 163.]

[N. B.—The property of a gentleman, included in the sale by permission of Mr. Bacher's executors.]

Letters of Whistler to Otto H. Bacher.

The two following letters and the one mounted with the photograph of Whistler, taken with a detective camera by Mr. Bacher (see lot No. 170), are WHISTLER LETTERS WHICH APPEARED IN THE FIRST EDITION OF MR. BACHER'S BOOK "*With Whistler in Venice*," and on account of the objection of Whistler's literary executor were SUPPRESSED, so that they were withdrawn and do not appear in THE SECOND EDITION OF THE BOOK.

168. WHISTLER (JAMES MCNEILL). AUTOGRAPH LETTER SIGNED, with his name and the "butterfly." TWO PAGES, 8vo, with the envelope addressed to Mr. Bacher at Florence. Written from London March 18, 1881, from the "Beefsteak Club."

A very interesting letter in which he urges Bacher NOT TO CONTRIBUTE TO THE EXHIBITION of the Society of Painter Etchers, owing to his own quarrels with Seymour Haden (his brother-in-law) and others.

"Don't dream of it my dear Bacher!—The Society of Painter Etchers is already ridiculous and I intend that it shall die the death of the absurd. So 'just wait a bit,' and send nothing to this Seymour Haden Game—for I give you the straight tip—it can't possibly succeed—how should it!"

"I have only just got your long and jolly letter and this line must go off instantly to acknowledge it's receipt and INSIST UPON YOUR NOT FOLLOWING WHERE I DON'T LEAD! More anon! Love to everybody. This is off to the post instantly—Sent a paper to the boys the other day addressed to Peunington. Everything here bully—Always yours—Fas MeN. Whistler (and butterfly)."

169. WHISTLER (JAMES MCNEILL). Autograph Letter Signed. 4 pages, 12mo. "The Vale," King's Road, Chelsea [1885].

"My dear Bacher, Do write a line at once and tell me all that you think and all that you hear about my pictures in the Salon—I hear that the Lady Archibald Campbell is capitally hung and looks lovely—you must like it—Duret told me that the first day it seemed all 'sunk in' but that it had been varnished since and is now in a perfect condition—Is that so? They say that this picture is hung rather high—but I daresay it is none the worse for this.

How about the photographs? Are you not going to send me any proofs? I had a very nice letter from Tom Way, tell him

I shall answer it one of these days—Perhaps I may get over to Paris soon—but not just yet.

The Madam has been very ill you will be sorry to hear, but is now convalescent. Remember me to Mr. Lucas and tell me any studio news you can think of—also send me any notice you may happen to see in the French papers.

Always sincerely yours

[signed with the butterfly]"

170. WHISTLER IN HIS TITE ST. STUDIO.

Photograph taken by Otto H. Bacher with a detective camera before the days of Kodaks. Framed with a THREE-PAGE LETTER FROM WHISTLER in which he refers to it and mentions T. R. Way.

"My dear Bacher I wish you would come down to me on Monday—Bring any proofs of the Photographs you have, or the developed plates—I want very much that you should know a young Mr. Tom Way—He is the son of a very old friend of mine and—you might take him in tow with you in Paris and show him how to start, etc" (signed with the "butterfly") P. S. "Come down if you can—and see the portrait of the lady you like so much. Bring another plate or two and see if you can get another snap."

Otto H. Bacher says in *"With Whistler in Venice"*:

"In the year 1885, I spent a fortnight in London with Whistler. I had with me a detective camera, for this was long before kodak days. It amused Whistler very much and he was greatly interested to see what I could produce with such a "pretty little simple box" as he called it. . . . Not long after my attempt to photograph Whistler he wrote me to know what luck I had had, and asking for proofs. I made a print from the one good negative in which Whistler may be seen standing against his black velvet drapery, which he used as a background for most of his portraits. Back of him can be seen the canvases turned face to the wall, upon which were pictures in various states of completion. Poor as this negative is, it shows the small figure with turned-down collar and flowing tie, the white lock and single eyeglass, and his wonderfully developed hand. It is, in fact, a portrait full of character."

Etchings by Whistler.

171. THAMES WAREHOUSES. W. 35.

View from the Thames Tunnel Pier. Etched signature "Whistler 1859." RARE. One of the Thames Set.

172. BLACK LION WHARF. W. No. 40.

BRILLIANT IMPRESSION. One of the Thames Set.

"Each building drawn with the most minute accuracy, the latticed railings of the little balconies, the crooked sashes of the windows, the ropes, rings, pulleys and complicated machinery . . . all are noted with scrupulous precision and are held in true relation and proportion."—Miss E. L. Cary in *"The Works of Whistler."*

173. BILLINGSGATE. W. 45.

Evening with Boats mooring. Etched signature
"Whistler 1859."

VERY EARLY IMPRESSION, with Mr. Bacher's note
"*Made in London, but he had it in his studio in
Venice.*" THE PRINT WHISTLER HAD ON HIS WALL
IN VENICE, USING IT AS A STANDARD FOR HIMSELF.

"Although the print had upon it some of his best work, he often thought his later work superior, and said 'Whistler will do much better with his Venetian plates' . . . Whistler pointed with great pride to the figures going up stairs, and those standing near the rail on the top. He expressed much pleasure when he pointed to the clock tower which had each stone clearly defined . . . He spoke of the treatment of the sky being difficult as well as the work on the cordage and the small mast behind the other group of masts. In fact there was hardly a part of the plate which he did not comment upon some time during the summer."—*With Whistler in Venice.*

174. FINETTE. Wedmore 54.

Impression on Van Guelder Paper. EXCESSIVELY
RARE.

Plate destroyed.

Young woman with black hat, crinoline and velvet dress with large loose sleeves, holds a cigarette between the fingers of the right hand; through the window a landscape; a table with open box of letters, mask and fan to the right at the back. Etched signature "Whistler 1859."

Finette was a dancer in a famous quadrille who danced the "cancan" in London, advertised as the "national dance of France." The print is so rarely offered for sale that few recent Whistler collectors have seen it. The last of the French etchings.

175. THE TRAGHETTO.

Impression from THE FIRST PLATE OF THE TRAGHETTO ETCHING, printed by Whistler, representing the state of the plate after Whistler had worked upon it at the suggestion of an artist friend. THEREFORE IT IS A VERY EARLY TRIAL PROOF. The figures of the gondoliers drinking at a table were worked in drypoint as suggestions for future use. The "butterfly" to the left of the arch. Reproduced in Bacher's "*With Whistler in Venice.*"

176. THE TRAGHETTO

EARLY TRIAL PROOF FROM THE SECOND PLATE.

W. 156

The plate from which this print was taken was made by Whistler's coating the FIRST TRAGHETTO PLATE (see previous lot) with white paint, running it through the press, thus obtaining an impression in

white upon the paper, which was transferred to a new plate covered with black etching ground. The doorway is moved to the left, the vista through the small doorway to the Traghetto is much better, and the gondoliers more distinct. Bacher describes it as "having a feeling of the flow of paint upon canvas." The butterfly to the left of the arch. Reproduced in "*With Whistler in Venice.*"

"The launching of this plate was an exciting moment. As the gentle old printer of Venice pulled the plate through the massive wooden rollers nothing was heard but the squeaking of the old wooden press. It was the supreme moment of joy or of keen disappointment—it was the end of the journey and, fortunately, the new proof was exquisite—altogether Whistler seemed pleased, and I was certain of it when I heard his unmistakable and positive sign of satisfaction—the half humming of his one and only song,

'We don't want to fight,
But, by Jingo! if we do,
We've got the ships,
We've got the men,
And got the money too!'"

—Bacher, "*With Whistler in Venice.*"

[See Illustration. By courtesy of The Century Company.]

177. THE MAST: Wedmore 160.

FIRST STATE. One of the Venice Set.

An alleyway of Venice looking toward the water, with small palaces on either side and bead-stringers at work in the foreground. The men at the right barely indicated. Reproduced in "*With Whistler in Venice.*"

[See Illustration of the Finished Plate. By courtesy of The Century Company.]

178. SAN BIAGIO. W. 163.

VERY EARLY STATE; A PRINT DISCUSSED MANY TIMES. By Bacher and Whistler. BEFORE THE FIGURES UNDER THE ARCH AND ON THE GROUND WERE WELL DEFINED AND ADDITIONAL SHADOW ON THE BUILDING. Whistler often moored his boat here to watch the bead-stringers.

"He handed me this plate and asked me to explain to him what the lines represented to me. My answer satisfied him. 'Tell me,' he said, 'what you see under the large open arch? What figures do you see in the boat? What do you find in the balcony? Do you see the clothes hanging out?'"—*With Whistler in Venice.*

VERY EARLY STATE before bricks were added to the walls, shadows on the building and the passage-way made darker. PROOF ON INDIA.

A bridge over a Venetian passageway is supported by columns which are reflected in the water below. Two figures outlined in the centre of the bridge and a man leaning against the wall over the rail at the right.

180. THE GARDEN. Wedmore 180.

TRIAL STATE of one of the "Twenty-Six Etchings."

India paper impression PRINTED BY WHISTLER (rubbed). EARLY STATE before the boy sitting near the top of the steps was removed. With the "butterfly." Reproduced in "*With Whistler in Venice*."

Lithographs by Whistler.

The four following lithographs were selected by Mr. T. R. Way for Mr. Bacher. Mr. Way influenced Whistler to experiment with lithography, and printed all of his plates at his establishment in London, and says: "Two marvellous works, the 'Early Morning' and the 'Nocturne' prints which stand alone in the history of lithography." *Mr. Whistler's Lithographs*.—T. R. WAY.

Each is signed with the "butterfly."

181. NOCTURNE; the Thames. (Lithotint.)

"Buildings and chimneys vaguely seen on the banks of the river through the atmospheric effects of which Whistler was so fond. This was done largely with some form of lithographic ink, applied with a brush, in contrast to the usual method with a crayon. The lights were scratched out."—*With Whistler in Venice*. VERY FINE IMPRESSION.

182. LIMEHOUSE; BARGE ON THE THAMES. (Lithotint.)

"An old ship-yard, with its broken-down buildings and scattered pieces of lumber, a large barge floating down the River, with an indication of two figures on its deck. This print was particularly forcible in sky, water and buildings."—*With Whistler in Venice*. VERY FINE IMPRESSION.

[See Illustration By courtesy of The Century Company.]

183. EARLY MORNING (Lithotint); THE THAMES (Battersea).

"A view looking down the River from one bridge to another; the white on one of the small figures obtained by scratching out the blacks. Delicacy in application and lack of definition makes this one particularly charming."—*With Whistler in Venice*. VERY FINE IMPRESSION, with pencilled note "No line on edge," and then the printed words "Mr. T. Way, Lond."

184. DRAPED FIGURE: Standing.

Figure of a woman, drapery bound crosswise on her breast, leans on one arm, under which the drapery is held on a ledge behind her; the other arm rests on a lower ledge at her side.

With the "butterfly" at the top to the right.

185. SUNSET, VENICE. From the pastel by Whistler, reproduced in lithography by T. R. Way from the original (in colors). Oblong 12mo.

Mr. Bacher has pencilled on the mount: "Get some from Tom Way."



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